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ABSTRACT

This project was commissioned to investigate ways in which schools can include the cultural activities and symbols of young people--musical interests in particular--in the design and implementation of a music curriculum. The resulting report is divided into three sections. First is a literature review that focuses on the musical interests of youth and on ways in which schools and school systems have catered to these interests. The second is devoted to a study of school programs that incorporate the music of youth to varying degrees. Seven "pen pictures" resulting from this investigation provide basic data for a synthesis of the characteristics of the programs, with particular reference to the emphasis on the music of youth and the factors that contribute to this development. The third section draws together findings from the two previous parts and sets forth a series of recommendations. These suggest further exploratory work that should be undertaken, some uses for the findings of this study in informing practitioners, ways to involve practitioners in a review of practice, and assistance for them in implementing programs that take young peoples' music seriously. (TE)

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IS THE MUSIC CURRICULUM IN DIRE STRAITS ?

William N. Stringer
John M. Owen

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IS THE MUSIC CURRICULUM IN DIRE STRAITS ?

A project on innovatory approaches to teaching and learning in music at the secondary school level in Victoria

William N.Stringer
John M.Owen

With the collaboration of: Ross Bickerton, James Campbell, Andrea Cohen, Jill Lewis, Mary Maher, Helen Mulvaney, Bruce Rigby, Jenny Simmons, Michelle Zuccolo, Johanna Wyn and Bruce Wilson

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COMPOSITION OF THE PROJECT TEAM

The project team consisted of three groups. These were:

The principal investigators, Bill Stringer and John Owen, are both members of staff at Melbourne CAE. They were responsible for the management of the study, for the development of frameworks within which data were collected and analysed, and for the final report.

The field workers: Ross Bickerton, James Campbell, Andrea Cohen, Jill Lewis, Mary Maher, Helen Mulvaney, Bruce Rigby, Jenny Simmons, and Michelle Zuccolo. All were Diploma in Education Students at Melbourne CAE in 1985. They undertook investigations in schools and some assisted with other aspects of the study such as the Literature Review and in the analyses of data.

The consultants, Johanna Wyn and Bruce Wilson, are also members of staff at Melbourne CAE. They assisted throughout the study and were particularly supportive during the analysis and writing stages.

ACKNOWLEDGEMENTS

The project team was assisted by an advisory committee; Tony Lenten, Gil Freeman, Kendal Bird, Laurie Polic, and Ken Whidburn. We thank them for their support. In addition Many Stefanakis provided help by giving us access to documents which formed part of the literature review. We also valued the support of Marion Brown in the preparation of the final report.

The project would not have been possible without the willing cooperation of teachers and Principals at the seven schools that were studied. Without their ready assistance this report could not have been undertaken. Any errors in the presentation of findings, however, are the responsibility of the project team rather than being due to the information made available by respondents in schools.

INTRODUCTION

Deciding on a Focus for the Project

A project focussed on the concept and practices involved in Youth Culture and Curriculum raised many questions about what might be implied in these terms. The documentation in the commissioning brief indicated that the project was "intended to investigate, document and support innovative programs in schools which are based on the experiences of 'Youth Culture' in the 1980's.... This project will explore ways in which schools can include the cultural activities and symbols which young people make and recognise themselves. The project will document present practice and initiate support in individual schools and groups of schools".

This brief was not only daunting for the project team in terms of scope, but also led into difficult questions surrounding the meanings of "culture" and "cultural activities". The Federal Minister of Education, Senator Susan Ryan (26 August, 1984) had suggested a list of those activities she saw as appropriate - "rock and pop music; dance; games and sport; cars; film and video". She specifically mentioned the worth of a study of the "musical style of the 15 to 25 year olds". Subsequent discussions with those commissioning the

project and the steering committee confirmed that this element of youth culture was to be the primary focus for the investigation.

The issue of youth culture is complicated by the differences in cultural forms between groups of young people. This has led us to spend some time and effort to document what is known about musical activities that particular young people prefer. Our other major interest was what was happening in schools in this area of the curriculum. We thus examined two specific questions:

1. with respect to the music of young people; is it exclusively rock and pop ?

2. with respect to schools; how do schools use the musical interests of young people in the design and implementation of music studies ?

Eventually the project team decided that "taking the music of youth seriously" was the most appropriate single focus for the project. It highlghted the questions about what music was involved and what processes schools used to "take seriously" young people's views and experiences. Our findings suggested that the phrase encapsulated a great deal of meaning and helped focus not only our thinking but also that of the teachers in the schools we approached. When one teacher stated "thank God we don't take the music of kids seriously" we knew that this school would not be valuable in this introductory study.

Content of the Report

The remainder of this report is divided into three sections.

The first is a literature review which focuses on the musical interests of youth and on ways in which schools and school systems have catered for these interests. This review assisted us in the planning of the second phase of the investigation through the synthesis of ideas about the music of youth which had been published by others during the past decade or so.

The second is devoted to a study of Music programs which incorporate youth's music to varying degrees. This consists of seven 'Pen Pictures' which resulted from an intensive investigation of the Music program in each school. These pictures provided the basic data for the synthesis of the characteristics of the programs, with particular reference to the emphasis on youth's music and the factors which appear to contribute to this development.

The third section of the report draws together findings from the two previous parts. The major feature of this part is a series of recommendations. These suggest:

1. further exploratory work which should be undertaken;
2. some ways in which findings from this study might be used to inform practitioners;
3. ways to involve them in a review of practice;

4. and assistance for them to implement programs in which they take young people's music seriously.

LITERATURE REVIEW

INTRODUCTION

Music has always had a particular place in the expression of people's values and concerns. Winebrenner (1983) claims that songs are the artefacts of popular culture and that music is the repository for the concerns of society. There is a wide variation in the tastes and preferences for music which relate to factors such as nationality, social grouping, and age. In this review we concentrate on the last of these factors and address the interests and concerns of youth, those people in the 12 to 18 year old age range. The review first looks at the musical interests of youth, and then examines the implications for the secondary school curriculum. Then the review considers ways in which the provision of resources assist in the establishment of curricula which reflect the interests of youth in music. While the discussion concentrates on developments in the State of Victoria, material from outside the State is also examined where it is relevant.

THE MUSICAL INTERESTS OF YOUNG PEOPLE

First then, what is known about youth interests in music? Hall and Jefferson (1976) established that youth indicate distinctive preferences within aspects such as language, dress, and

music. A very recent Australian study has shown that the prevailing musical interests of people in the 12-20 year old age group revolve around pop and rock music (Australian Broadcasting Tribunal, 1985). In a survey of almost 700 people in this age range in Melbourne in 1984, it was found that

- rock, pop, or disco music was the favourite music of 69 per cent of this population

- classical music was mentioned as the favourite by only two per cent of the population

- radio stations were listened to, on average about 16 hours a week, the most popular were 3EON-FM, 3XY and 3FOX-FM, all predominantly rock and pop stations

- programs on TV such as Countdown, Sounds, and Wavelength were watched regularly by at least one-half of the respondents. [the average child in Australia views tv for 23 hours a week (Stephens,1983) so that watching these programs may be just a part of the general fascination with the medium]

- pop and rock records and cassettes were listened to, on average, just over six hours per week; those questioned owned, on average, over 30 cassettes and records. The fact that over one quarter of full-time secondary school students now hold part-time jobs in addition to attending school may help account for this high

personal investment in recorded materials (Coventry and others, 1984). This illustrates the importance of youth to commercial interests (Brakie, 1980), they have been labelled as 'economic adults' by Connell (1984).

That youth have reasonably specific interests in music has been known for some time. In 1978 Sarah quoted from the 1963 Newsom (United Kingdom) report which said that

> out of school, adolescents are enthusiastically engaged in musical self education. They crowd the record shops on weekends listening and buying within the range of their preferences. They are often knowledgeable and highly critical of performances and the technical performance of the music is frequently high. They find rhythm exciting. Some teach themselves or teach others to play an instrument. Here is a vigorous popular culture which is international in its camaraderie.

Recent Australian studies confirm these findings. For example, the Australian Broadcasting Tribunal study showed that 45 per cent of respondents said that they could play a musical instrument; of these the guitar was most mentioned followed by the piano and the recorder. While the last two may have been learnt at school (particularly the recorder at primary levels), it is unlikely that most of the respondents in this Victorian sample would have been taught a guitar in formal music programs (for a discussion of this aspect of the report, see the section on Outside Constraints in the Appraisal of Programs).

Pop and rock music is a motivating force for young people. Commercial interests are aware of this and it is clear that youth are exploited by the music industry's use of this force to develop markets, degrading some features of young people's experiences in the areas of sex and violence. (Brakie, 1980.) Whatever may be seen as its negative characteristics the fact is that youth interests in pop and rock music are pervasive and that there is strong identification with these forms of music from a relatively early age.

Moreover, the interest in pop and rock music appears to be universal among young people with little variation across social groups as measured by father's occupation. (Australian Broadcasting Tribunal, 1985:14.) The conclusion is that, taken across the entire range of music available, youth interests in music are relatively homogeneous in Australia; this is supported by Stratton (1985). Nevertheless, within the area of pop and rock, there may be differences in preferences for different styles such as punk, reggae and heavy metal, according to social grouping. There is a need for more information in this area of youth preference for music styles and the determinants of these preferences. The implication of this is that no teacher can claim, by reading general surveys, to know what young people want or need in one particular situation.

Dodd (nd) suggests that youth interest in pop and rock can be experienced in terms of one or more of: (a) a hobby among other leisure pursuits (collection and exchange of records and cassettes);

(b) its use as background to other activities ; and (c) a means of identifying with other youth via a common and partly exclusive set of signs and symbols i.e it is ideological in nature (see also Connell, 1984) The Australian Broadcasting Tribunal report (1985) makes explicit references to points (b) and (c) of Dodd's points in its recent Melbourne based survey. Sarah (1979) suggests that pop and rock music has cultural and musical functions which develop as an intricate relationship between audience, music, and setting. The idea of music being a cultural symbol of youth is also discussed by Corrigan (1979) who argues that young people's enjoyment of pop and rock music, at least amomg working class youth, is related to the fact that youth perceive it as an arena which is theirs through which they can carry out aspects of their lives free of intrusion, it is the music they own, and it is this bonding through music, as much as the music itself, which attracts them.

TAKING YOUNG PEOPLE'S MUSIC SERIOUSLY

An emerging element in the study of curriculum design is the influence of students, particularly those at secondary and to a lesser extent tertiary levels, in determining what is taught. Greater sophistication among youth, increasing democracy in schools, and the need to respond to the needs and interests of students have all contributed to debate about the extent to which students should be involved, and the ways in which they could be involved in planning the curriculum. This debate has been fuelled in Victoria by Ministerial

Paper 6 which encourages schools to examine their total curricula for evidence of its provision to respond to the needs of all students.

Recognition of youth interests and needs has enormous implications for education and secondary schooling. Ignoring the experiences of young people at any age is serious; when they become adolescents there are more significant consequences. Such an oversight underestimates their already developed and conscious awareness of the world which expresses itself in a variety of ways such as knowledge, preferences and activities.

There are implications which follow from the failure to value the experience of youth. For example, Connell et al (1984) and Dwyer et al (1984) suggest that it is often working class youth who reject schooling and, as a result, leave school at the minimum leaving age. As Senator Ryan, the present Federal Minister of Education has said, "if we reject youth culture then we cannot expect them (youth) to accept our values about formal education" (Ryan, 1984). This implies that curriculum programs could be more oriented to bridging the gap between school authorities and students via an accommodation of the students' own perspectives and values. One way to establish such a link is for teachers to be more aware of students' out of school interests and experiences and the discrepancy between them and the material covered and approaches used in the formal school curriculum.

Associated questions which need to be addressed relate

to the range of ways in which teachers could build on youth interests to enable students to become more aware of the environmental foci which shape their existence and act as controls on their enlightenment and ability to make appropriate decisions about their future.

Given the documented involvement in pop and rock music there is a strong case for Music within the total school curriculum to become a high priority area within which the interest and concerns of students can be used as a focus for what is taught and the methods of instruction used. Students come to Music classes already musically experienced and educated at least from their own efforts, albeit partially. A Music program which does not take into account this learning is ignoring a number of significant educational principles and creating the ground for its own lack of success.

A key factor in incorporating such an approach into the curriculum is existing school and teacher norms regarding what is appropriate. Educators, in order to consider any role for music in schools, must at least recognise that they may need to change their assumptions about what is "real" music (Barry, 1984). Thompson (1979) commented that "teachers need to believe that youth music is valid for a program if pop culture is to work". Pop music should be included for its own musical value and explicit qualities and not as a good will gesture on the part of the teacher or as a disguised route towards more familiar curriculum materials (Sarah, 1979). This has implications for change in the general orientation of music programs in school, in the knowledge and attitudes of teachers, and for teacher

education.

This point is further emphasised by the opinions expressed strongly by pop and rock musicians, and echoed in much of the literature, that pop and rock music has a structure, complexity and style which marks it as real music to be considered alongside, and thus not inferior to, other forms of music. This point of view thus argues emphatically that pop and rock music must be considered as music its own right containing forms and meaning which allow it to be appreciated and analysed according its own musical ideas and structure.

PROGRAMS AND TEACHERS

General Issues

A central issue for music educators is whether pop and rock music should be studied at school before the associated question, In what ways ?, is asked. It has been shown that some abservers believe that commitment to pop and rock by adolescents is because it is "their" music not only for relaxation and enjoyment but also because it represents their cultural struggle against authority and that any attempt to subject it to forms of review or analysis would destroy its appeal.

However, at this stage in the review it was necessary to assume that pop and rock music has a place in the Music curriculum of

secondary schools. Within this context, then, the questions of concern on which the review focussed included: how can teachers use the interests and experience of youth which relate to pop/rock music? and what are the ways in which teachers can arrange teaching and learning processes? An associated question given attention by Boomer (1982) and others in a more general context is, to what extent should the youth concerned be involved in determining the focus and form of the Music curriculum?

At present the prevailing view among those at the central and school levels who control the music curriculum is that experiences in the areas of pop or rock music should have low priority. An excellent review by Vick (1982) of curricula programs and approaches in Australian secondary schools, and elsewhere, suggests that the predominant approach to music in schools is one which reflects the so-called 'high' culture, with an emphasis on classical music, acqusition of skills in classical instrument playing, and playing in orchestras and bands involving traditional instruments. Issues mentioned in the preceding paragraph appear not to have been widely discussed among music educators.

There are some writers who have attempted to stir the conservative forces in music education (Sarah, 1979; Vuillamy, 1981) and some ideas and materials have been produced which are designed to assist innovative teachers in introducing a study of contemporary music in schools. Most of the material offering music teachers a rationale for the inclusion of pop and rock music into the formal

Music curriciulum has been published over the past decade. Vulliamy and Lee's Pop Music in Schools (1976) offers an affirmative answer to the question 'should youth be involved in determining the focus and forms of the music curriculum ?' They maintain that student involvement relates directly to the knowledge and expertise students already possess. The fact that students have a well developed knowldge of pop and rock music means that in this area of the school curriculum students should have a say in what is taught in Music. They emphasise a need for a change in teacher attitude toward youth experience and a change in teacher strategies traditionally employed in Music classrooms.

> "No longer it seems should music be taught in the traditional manner in which the teacher is the master of a body of facts which are then studied in a set order and in prescribed ways the whole operation being directed by the teacher. Instead the teacher should start by seeing his pupils as already possessing a considerable knowledge of popular music, which they are strongly motivated to expand" (Vulliamy and Lee, 1976, p.2).

The role of the teacher in these situations is complementary in that he or she adds to the student knowledge "passing on information about rhythmic precision, harmonic progression, and other musical concepts". The sharing of knowledge and experience between teachers and students is paramount forcing both parties to come to grips with new facts and ideas.

Vulliamy and Lee thus assert that this music is an

important element in youth interests and therefore is worthy of educational study. But in a more recent book they see pop music more as a bridge to, and appreciation of, other forms of music. Pop, Rock, and Ethnic Music in Schools (1982) argues for the inclusion of all types of music into the curriculum, particularly non-Western Ethnic styles such a Balinese, Indian, and Asian music. Vulliamy and Lee offer accounts of projects which both enhance analytical learning and relate directly to performance and creativity of ethnic styles. The inclusion of a conceptual framework provided by teachers from which students can develop a general understanding of a range of alternative music seems to be an attrractive one for providing an eclectic Music curriculum for secondary school students. In such a design it is pertinent to ask about the role of negotiation between teacher and student. Given that an overall framework is in place negotiation seems to be limited to the content within units which make up the curriculum and/or classroom activities which take place within these units. This is a position taken by some critics. Such a position appears to have been arrived at after two earlier periods. During the first teachers controlled the curriculum fairly tightly. Subsequently, and as a reaction to the first phase, there was a shift to the a curriculum in which the wants rather than the needs of students dominated the curriculum. In some senses the existing position is a matter of balancing the earlier arrangements.

Other literature advances the argument that pop and rock music provide an opportunity for the Music teacher to develop musical skills and an understanding of concepts such as tone and rhythm (Music

Educators Journal, n.d.; Thompson, 1979). O'Brien (1982) says that a "study of pop music and its accompanying values can be used as a link to more traditional music". So, despite claims by a number of writers that pop and rock music has a high degree of musical expressiveness and aesthicism and that it promotes real involvement and commitment from students, the underlying rationale here seems to be that pop music helps students to understand other musical styles. Its purpose is to act as a bridge to more traditional school music.

However, O'Brien (1982) also argues for the inclusion of the study of pop and rock on the basis of a more eclectic curriculum, that all types of music should be covered and that a conceptual framework be provided to students from which students can develop a general understanding of the range available, a position also taken by Sarah, (1979).

Despite the attention given by curriculum theorists to situational analysis or needs assessment, the notion of a curriculum involving a review of student needs, expectations, and past musical experiences is rarely mentioned in the literature, although Barry (1984) has described a curriculum program based on student demand which has been put into practice at an English tertiary institution.

The Victorian Context

In this part of the review we consider curriculum at two levels. The first is at the general or policy level and the second is

at the program and implementation level. There is clearly a connection between these two levels, for example federal and state agencies can control the flow of resources which are needed for implementation purposes in schools and so determine the general approach to curriculum design.

However, in Australia, the commitment to devolution of responsibilty to schools for curriculum decision means that federal and state agencies provide only more general guidelines for what is to be taught. The Participation and Equity Program is the latest initiative by which the Australian Government is attempting to change the nature of the secondary curriculum and the present federal Minister for Education has made some strong statements which reflect federal priorities, for example about the need for young people to be given the opportunities in schools to make greater sense of "their world" and has observed that secondary school syllabuses "usually exclude many of the cultural activities and symbols through which young people make and recognise themselves: rock and pop music; dance; games and sport; cars; film and video" (Ryan, 1984).

In Victoria, Ministerial Paper 6 argues for "access and success" making a strong case for schools to find ways to "ensure that their courses are appropriate for, and reflect the lives, values and experiences of both boys and girls and of students from various social and cultural backgrounds". The notions of access and success are closely related to notions of 'ownership' and enabling students to make informed choices about their own lives.

Music education thus is not only concerned to provide learning which "reflects" but helps "transform" so that young people can control their musical preferences rather than being controlled by others. Given the findings about the musical preferences for youth, we can only agree with Stefanakis that schools "need to give kids the skills to analyse popular culture and the people who dictate the content of popular culture" (Stefanakis, 1985). Stefanakis also clearly recognises that this is not meant to denigrate popular culture when compared with high culture. Pop culture as expressed in music has its own integrity and viability. Students need to be able to develop skills to analyse for themselves the music from whatever source it comes.

At the policy level in Victoria the Music Curriculum Committee has developed a document setting out the views of the Education Department regarding music in the school (P-12) curriculum. The rationale for music in the curriculum includes the following points:

.music is pervasive in any society

.music has its own discipline,skills and understandings

.music is mainly learned and not inherited

.music is best learned at an early age

.music is cumulative in nature

.music contributes to all areas of living-learning and leisure

The document acknowledges that music is a powerful influence in the lives of children, adolescents and adults and that schools should recognize this influence.

There is a strong emphasis on music as a discipline in the document. Music related studies are discouraged; it is stated that music in integrated or related arts programs are "often offered the year 7-8 level as an inappropriate substitute for a music program." The document makes little reference to the inclusion of specific topics and pop or rock are not mentioned.

There is a course description for the two subjects offered at Year 12 Group 1 HSC: Music A and Music B. The differences between the two subjects relate to the emphasis on performance. For both subjects there is the opportunity to take electives which include the study of Jazz History and Music in the Theatre. There is not an elective on Pop or Rock; the music that is "pervasive in the society" of the majority of young people. In Vick's terms, these documents reflect a high culture view of music education (Vick, 1982). See also the later discussion in "Outside Constraints" at the end of section three.

This emphasis on Music as an isolated discipline is not followed in the recent preliminary statement in Curriculum Frameworks - P-12 - An Introduction (1985). Music is included here within the statement on "The Arts" and suggests the possibility of a change in the direction of Music in schools. The statement says that "the Arts

- are produced by people for people;
- represent aspects of people's everyday lives;
- can reflect and influence the time and culture of which they are a part;
- carry messages and meanings;
- involve creative processes;
- express ideas, feelings and imaginations; and
- involve and stimulate people's senses." (p.14)

This emphasis on relating the Arts to people's lives is carried further in the statement which refers specifically to Music.

> "Music explores the world of sound and its organisation. Being involved in composing, performing and listening to music enhances our ability to share and wonder at a range of sound patterns, from Bach fugues to Prince blues, from Ella Fitzgerald scats to Lloyd Webber's "Cats", from Werder electronic-concrete to factory rhythm techniques, from colleagues' performances of African rhythms to our own compositions. There is a vast range of music already available for us to explore, plus ever-changing dimensions in sound for us to compose with. Both these can make music in and beyond the curriculum an exciting part of our lives." (p.16)

How these principles are to be translated into frameworks for Music programs is yet to be published but the principles do promise a more comprehensive view of music than the document discussed earlier, a view which may enable "young people's music" to be seriously included.

The changed emphasis in the statements from Curriculum

Frameworks, quoted above, may be a result of a shift of thinking which is represented in the range of literature emanating from school Music groups. A survey of the literature shows that over the past five years or so there appears to have developed a 'counter culture' to the official Education Department line on music in the curriculum. This 'counter culture' focusses on the study of music in a more integrated approach and in which the use of children's interests and experiences in pop and rock are used.

In addition to agencies predominantly concerned with music, materials and ideas have been produced by such diverse agencies as the Film and Media Studies Project (Mediagraph:34,1983), the Secondary English Project (Pop Music and Pop Culture,1982)and the ABC Radio Music Workshop (1980). However, the most consistent and influential group appears to have been the Victorian Schools Music Association which has used the journal "Combo" to disseminate to teachers ideas and materials about pop and rock. The Association has been supported by the Ministry of Education in a pattern consistent with a general approach to foster professional development and change through subject associations, particularly in areas where the official Department position is basically conservative (see Pryor, 1985).

Many of the articles in the publications listed above take the interests of youth as the focus for the curriculum. Almost all the materials are designed to inform teachers about rationales and ideas for implementing classroom approaches. In addition, a major conference "Pop Goes the Curriculum", held in 1979, 'was organised to

inform music teachers about the world of pop music, record manufacture, promotion, work opportunities for bands, radio and television, magazines, discos, clothes and lifestyles, and to develop curriculum on pop music.....From the seminar a working group was formed to prepare a list of resources and a collection of units of work on popular music.' (Mc Erlain, 1979).

Articles in Combo have followed from this conference and teachers have been encouraged to submit curriculum units they have developed. Williams (1984) summarised the variety of approaches and emphases used by music teachers in the area of rock and pop. These include:

.instrumental - learning group playing skills in the rock idiom and subsequent student performance who may be responsible for arranging and presenting at concerts within and out of school.

.sociology - students learn humanities skills including some basic research tools for studying the rock industry. The basic aim is to allow students to see more clearly how rock music is being 'sold' to them. The Mediagaph 34 unit mentioned above follows this line and there are others e.g "try a little rock research" (Mullins and Kon, 1984). These are designed for situations where students have limited musical knowledge or don't play musical instruments at all and are a response to the reality that the musical experiences of most youth are involved with the consumption of music rather than the creation of it (Combo, 1984). This probably accounts for the fact that only a few

articles dealt with pop and rock in schools as a performing medium

.history - Combined with practical work, students are encouraged to review the evolution of rock and roll. An example in this category is the Council of Adult Education's "The Origins and Development of Popular Music" (1980) which is entirely an historical study of popular music. Studies of this kind do not attempt to make selections from the current musical experiences of students.

. teaching music skills - Rock music is used as a stimulus and is included along with other music styles. One set of materials, The World of Popular Music (1980) and Rock Ladder: Musical and Sociological View (author not listed) both included some activities and notes for voicing, melody making and improvisation. Of the two, the latter was closer to encouraging an understanding of musical knowledge through performance.

.rock and media studies - An analysis of films and videos such as 'Purple Rain" or "Breakdance". This can also include the creation and performance of an audio tape or video clip and this has been the focus for some key school based programs mentioned by other writers in "Combo" (Vynhal, 1983).

Williams also outlines some specific activities which can be used within programs and these include the analyses of changes in melody, variations in rhythm in different forms of pop and rock music such as reggae and ska music, harmony comparison of blues and

music such as that performed by Cold Chisel, tone colour, form, and lyrics. Williams also presented some suggestions for getting a program "off the ground" including the assembly of resources and ways in which the teacher can become 'educated' and 'enthusiastic'. As a form of teacher self-education she suggests that teachers tune into radio stations which cater for the interests of youth in the rock and pop area. Other writers, such as Waugh (nd) concentrate on the problems associated with setting up for pop and rock music playing in the school; he argues the importance of performance as an approach to involving youth in music studies in some schools.

Although the material attempts to consider the existing experiences of young people through the inclusion of pop and rock music, there is liitle reference indicating how the youth themselves can express preference in the classsroom. Negotiation has not been a foremost topic of writers in the journals we examined. At the student level one edition of Pursuit (3, 1979) included a number of articles of an entertaining and informative nature about pop concerts, music for films, music on the radio and so on. Students could have been encouraged to front their teachers about classroom discussions on some of theses issues. If teachers are to be encouraged to negotiate with students perhaps students could be encouraged to do likewise with teachers.

Bands and Concerts

[In this section bands refer to those group musical activities of a

traditional nature involving wind, percussion and particularly brass instruments.]

The development of activities such as school bands is evidence that schools are making efforts to cater for the interests of adolescents in school music programs. However this is worthy of further study; for at least one writer suggests that young people play in school bands despite the structure and not because of it (Corrigan, 1979). He suggests that the ultimate objective of these students is to gain skills to participate in pop and rock bands outside the school. Corrigan also suggests that the context within which the school band operates is strongly teacher controlled and that for many students there is only partial commitment. Associated with the introduction of bands in secondary schools are questions of involvement; who plays in bands and what are the factors which inhibit greater student body participation in bands and other activities such as concerts and eisteddfords?

When compared with the more formal side of the total music curriculum it is probably true to say that most band programs acknowledge the importance of young people's music to young people. However, some observers are concerned with the extent to which this goes. Through the translation of pop and rock music forms to make them suitable for band playing there may be a perturbation of youth interests. In some cases bands are themselves organisationally different from much of the playing by pop and rock groups.

RESOURCES

Resources refers to the ideas and materials available to teachers and instuments and associated musical equipment such as amplifiers, video and so on. In dealing with the previous section on curriculum elements and processes there has already been some discussion of these aspects of the literature review.

However, it should be reiterated that in Victoria, the Curriculum Programs section of the Ministry of Education in Victoria has been a source of support for teachers who have taken on more innovative approaches to the teaching of Music which involves pop and rock as a focus. These resources have appeared in the following categhories:

.articles and books or book reviews of material published outside Victoria designed to give teachers a viable rationale and policy base for incorporating popular music in their formal music programs.

.articles or magazines containing ideas and suggested designs for use in planning programs.

.articles which suggest activities which form part of a curriculum program and are thus concerned with teaching and learning.

.student focussed materials, mainly for entertainment purposes, but also containing informative articles about the pop industry.

In addition the Ministry has provided people to develop and synthesize these materials and to conduct in-service programs such as "Pop Goes the Curriculum" and other interactive ways of enabling teachers to implement pop and rock programs. However, there is little documentation available from which to determine the extent of this support of its effect and this should be the focus for an intensive study in its own right.

Instruments and associated materials.

There is clearly a need for extensive resources in a school if pop and rock is to be a significant element in the performance side of a music program. However, apart from the article by Waugh (n.d.), which outlines an approach at one Victorian school, nothing was found in the literature on this topic. There are indications that resources for pop and rock are not highly developed, for example the major review by Williams (1984), and there is little or no emphasis on instrumental pop and rock music at the HSC level.

We are aware of the extensive resources which have been put into bands in some schools but there appers to be liitle formally published literature on the range of instruments used, or how they are resourced. Again, this would be a suitable topic for an intensive study.

FOCUS FOR A PROJECT

The very brief discussion outlined above suggests several things. First, it is only in recent times that research has been done in Australia which gives us reliable information about the interests and preferences of young people for music. This research shows a trend observed overseas, namely that people in the 12 to 18 year range prefer pop and rock music as a form of entertainment over variations in musical style.

Second, given the move to make school curricula more responsive to the interests and needs (wants?) of youth, we know surprisingly little about initiatives designed to broaden school Music curricula to take account of youth preferences and experiences in this area or of initiatives designed to enable young people to influence or determine the programs of Music in schools.

There is obviously a need for basic descriptive data which outlines innovative approaches, the ways in which they have been initiated, the support given to these approaches by administrative and system level personnel, and the reactions of students to these courses. While some of these approaches may be consistent with the literature on existing approaches outlined above, it is likely that initiatives which recognize more fully the importance of youth culture

as it relates to music can be tapped and reviewed.

A pilot project should become the basis for a more systematic study involving key variables such as the role of students in determining the curricula and reactions of students to these curricula. It may well be, as discussed above, that students wish to keep "their" music for entertainment and not subject it to contamination by the school, or alternatively will only tolerate it at school if it is presented in certain forms, for example with a creative rather than analytical emphasis (for example about half the respondents in the Australian Broadcasting Tribunal survey were unable to match performers' names to recent popular musical items).

The pilot project would have a second objective. That is, to widen the knowledge and interest base of Music teachers and others regarding the overall balance of Music programs in secondary schools.

Thirdly, the project should suggest ways in which schools and school systems, should they decide to implement pop and rock music in the Music program, can provide resources which would ensure that any innovative approaches in these areas do not wither from lack of materials or equipment.

Through opening up the debate about what can be classed as "good" programs which respond to the interests of youth in the music area, it is hoped that exemplary approaches may be disseminated

to other schools and that the ideas already developed may be extended and refined.

STUDIES OF SCHOOL PROGRAMS

The data on which this section is based was collected during term 3, 1985. Frames of reference for this collection were set up in planning sessions involving the whole project team. Data collection in the schools was carried out by the graduate students under the guidance of the principal investigators. The graduate students each spent about twenty hours in schools, over a period of six weeks, with each student working in one or two schools. Subsequently, the project team met to compare notes, aggregate data and examine patterns of information which resulted from this analysis.

The schools chosen for this study were not randomly selected. Given that this was an introductory study, and that the project team had strict deadlines to adhere to, the schools were selected from a list of institutions where innovative Music programs, particularly incorporating students' interests in pop and rock, were known to have been developed. This technique was chosen because it would enable us to alert our audiences to the possible range of innovatory programs and the factors which have facilitated them. At this stage it should be noted that the seven schools which formed our sample were the first seven schools firmly approached to participate in the study. Principals and members of staff cooperated fully in the undertaking, giving us virtually open access. We are extremely grateful for the support given to us at a time when the staff in the

schools were extremely busy.

PEN PICTURES OF SCHOOL PRACTICE

A pen picture of each school was prepared in order to provide a brief description of the nature of the activities in Music occurring at each school. The pen pictures are not intended to be a thorough analysis of each school's Music program but to indicate features which are linked to the way the students' interests in music, particularly pop and rock, are included in the total Music program.

As with any innovative program the programs involved in these schools are not settled but are in the process of change themselves as ideas are implemented and changed through practice and experience and as key staff arrive and leave. The Pen Pictures briefly describe practice at a point in time and indicate something of the context from which the second part of this section has been developed.

Three major headings have been used to organize the Pen Pictures: Background, Music Program, and Performance. 'Background' refers to the location of each school, its socio-economic setting and its general curriculum and organizational stance. 'Music Program' describes the general details of the program, particularly its involvement of the music of youth. 'Performance' refers to the school's development of bands and of a musical production.

The word 'band' has a particular usage in these Pen Pictures. It refers to ensembles which are assembled to play pop and rock music and could be described as Rock Bands. This differs from the use of the word in the Literature Review where the word generally referred to bands involving traditional instruments.

SCHOOL A

BACKGROUND

- This is an inner suburban school in which the students come from diverse ethnic backgrounds and mainly from lower socio-economic groups.

- The school combines both primary and secondary schools in a unitized structure. Each unit accepts responsibility for its curriculum offerings within the general curriculum policy of the school.

- There are about 500-600 students at the post-primary levels.

MUSIC PROGRAM

- The focus of the program is that students feel good about the music they like, create or perform and they gain confidence in performing. Given the diverse cultural backgrounds the music the students like varies widely, but pop and rock are found amongst ethnic, "beautiful" and other styles.

- Students in years 6 & 7 (the Transition Unit) are involved in a performing arts program started this year, which incorporates Music, Drama and Dance with an emphasis on performing and on learning about a wide range of dance, music and instruments

- The secondary Music program, years 8-9, was rejuvenated this year (1985) by the arrival of a new full-time Music teacher.

- Over years 8 & 9 Music is one of six semester length electives that students must do at least once; 90% of students elect to do Music again. The ratio between boys and girls in each elective is

reasonably even, but girls prefer dance activities, boys the instruments.

- Year 11 Music is an elective subject.

- Years 8, 9 & 11 Music classes consist of about half theory and half practical.

- In the practical classes students contract to learn a particular skill or instrument during the semester. The school has a class set of guitars, two drum kits and a few woodwind instruments. It is trying to purchase more.

- The theory studies concentrate on aspects of music which assist the students to understand performing and arranging of the music they prefer, whilst introducing them to a wider variety of music.

- There is a non-compulsory lunchtime timetable for performing arts students organised by Transition (years 6 & 7) staff including various sessional musicians, which gives students a place and a time to learn and practise their instruments.

- In year 11 the pieces learnt are played in a performance at the end of the year.

- Part of the year 11 Music course is a compulsory 4 day camp at the beginning of term 3.

- Teachers provide supervision every lunchtime in the Music department so that students can practise their instruments.

- Instruments are available for loan. This is very important as most families cannot afford to purchase instruments or to pay for outside-school classes.

- The Music staff work closely with the staff of the Drama and Dance sections of the school.

- There is one full-time Music teacher (secondary) and four instrumental teachers (part-time). The full-time teacher has a traditional instrumental background but has taught herself the guitar and has developed an interest in the music of the students in order to serve their interests more effectively.

PERFORMANCE

- The end of year performance, "A Night with the Stars", was initiated by the Drama teacher and included performing arts students, the secondary school Music and Drama students.

- The performance was written, designed and choreographed by the students and they were also involved in make-up, props, sound effects and lighting. The music involved was largely in a pop/rock style.

- The performance was rehearsed during school time, and involved over 100 students. The gender balance varied according to the type of activity involved - girls prefer dancing and singing, boys playing in the band.

- End of term discos were organized by a few year 11 students who hired the equipment, got approval, set up the hall and ran the show.

- There were currently two bands active in the school; one consisted of five year 11 boys, who have performed at school and in the local community this year, and the other consisted of four Vietnamese boys from year 9. The senior band (year 11) could rehearse until 6.00 p.m. after school unsupervised while the junior band could rehearse during classes and at lunchtime.

- Band members chose their own music and were helped in composing and arranging by the Music teacher.

SCHOOL B

BACKGROUND

- The school is located in a largely lower middle-class area but it attracts students from all over the metropolitan area. The school's 'non-anglo' group is very small.

- The students are divided for curriculum and pastoral purposes into three sub-schools, within which students select their program of study from those offered by sub-school staff and by specialist staff, e.g. Music. The sub-schools provide for students across the years 7 - 12 and classes are thus often cross-age grouped.

- The school has about 600 students with very small numbers at year 7 and larger numbers at year 12.

MUSIC PROGRAM

- The focus of much of the program is on listening, recording and playing of the music the students prefer which is largely pop and rock.

- The program consists of a number of electives which are offered each term to the students of each sub-school. Different units involve a range of instrumental classes, song arranging, aspects of writing, planning and making videos, listening to and discussion of recorded music brought by students. The Music electives are selected by about 10-15% of the students of the school.

- Instrumental classes are run for guitar, bass guitar, drums and electronic music.

- Males dominate instrumental classes; there is a more even gender

mix in other classes.

- Development of the program in all units is by negotiation.

- The program involves one full-time Music teacher who initiated the present program in 1983, and also involves sessional musicians. The full-time teacher has a background which was originally traditional, but has had extensive experience as a professional musician involved both in performing, arranging and recording a wide variety of film and modern music.

- The Music Department works with the Media teacher to produce music videos and with Art/Design and English staff on specific projects.

- The school is in the process of introducing a Tertiary Orientation Program Music course.

PERFORMANCE

- A number of bands have been generated from the Music program and they perform at a range of school functions.

- The Music teacher plays the role of adviser and organiser on these occasions.

- The bands use the equipment available in the Music Department.

- Senior students (often non-music) make extensive use of the Music facilities, which includes instruments, equipment and practice rooms.

- Demand for the Music facilities often exceeds supply of both rooms, equipment and instruments.

SCHOOL C

BACKGROUND

- The school is located in the western suburbs of Melbourne and serves a generally working class area. Two/thirds of the students are from migrant families - Greek, Italian and Yugoslav speaking backgrounds.

- The school has a traditional structure and functions indicated by year level divisions and graded assessment.

- There are about 500 students in the school.

MUSIC PROGRAM

- There is a core curriculum at year 7 with Music compulsory; Music is also compulsory at year 8. At years 9 & 10 the curriculum is core/elective with Music as an elective.

- Year 7 & 8 Music program is traditional Music with one term of Pop Music studies in year 8.

- The Pop Studies unit is largely a study of history which does not include current music and concentrates on written work.

- Staff decide on what and how Music is to be learnt.

- Both class and instrumental teachers have traditional backgrounds and generally have little background in the music the students prefer. There are staff in the Art and Drama departments who have music and performance skills in modern popular music, but who do not teach Music in the formal Music program.

- The school is well-equipped with instruments and video equipment.

- School equipment and property is not available for students to perform their music.

PERFORMANCE

- A musical production held in 1984 provided a positive focus for generating student involvement as it explored several problems of consequence in the lives of the students; this happened in 1984.

- It was initiated by the Art and Drama teachers mentioned above.

- The basic theme was worked out by the teachers; students developed and changed the music and the words as the production developed.

- The production was multi-media, using rock music as the essential form of expression, but involving video and other visual features.

- There was no 1985 production due largely to lack of time for coordination and practice, but also due to the school administration placing the production low in its list of priorities.

SCHOOL D

BACKGROUND

- The school is located in a northern suburb which has predominantly working class residents. The school attracts a very wide ethnic range of students.

- The school has recently adopted student-centred policies including an extensive pastoral care program and descriptive assessment, within a sub-school structure. Each sub-school accepts responsibility for its curriculum offerings within the policy of the school.

- The school has about 500 students.

MUSIC PROGRAM

- The Music teacher is very conscious that the students' musical experiences do not generally extend beyond moden popular music. Pop Music is thus seen as the obvious starting point for the study of music in general, and this is used to focus on developing the students' confidence and self-esteem which is a major thrust within the whole school program.

- Listening to and appreciation of other music has a very small part in the program.

- Music is compulsory in year 7 with one period a week in each of Classroom Music, Instrumental Lesson and Ensemble.

- Music is compulsory in year 8 for one period a week and there are instrumental classes available outside the school timetable.

- There are plans to introduce Music in year 9 and to broaden the

year 8 program.

- In years 10 & 11 Music is a year long elective which is a combination of theory, appreciation and practical music; all students in year 11 who select Music learn an instrument.

- In these electives the teacher has an initiating role but the choice of music listened to and played is strongly influenced by students' interests and tastes.

- The style of teaching used involves open and close relations between staff and students enabling students to influence the nature and the direction of the program.

- There are two full-time Music teachers and several instrumental teachers; the Drama teacher and a Humanities teacher are also involved in the production. The senior full-time Music teacher sees herself as a teacher, not as a musician, whose major responsibility is to assist students to perform and understand music, particularly their music. Her musical background is largely traditional, but has developed a strong empathy for the students' interests.

- Instrument playing is seen as fundamental to music learning and tuition in a wide range of instruments is available from the itinerant instrumental teachers (including guitar).

PERFORMANCE

- The year 10 and 11 elective group forms the basis of the band which is a rock band with a horn section.

- The band plays a leading role in school productions and also performs at venues inside and outside school, often at students' own initiative and direction.

- The band recently recorded a selection of music at the Melbourne C.A.E. studio.

- The band is allowed to practise is the school at weekends and can borrow equipment from the school.

- This year (1985) the production, "Strike Me Lucky", involved about 100 students mainly from Music and Drama electives.

- The production dialogue was developed entirely by the cast.

- The students involved in the production were released from formal classes for the two weeks prior to the first night.

SCHOOL E

BACKGROUND

- Located in a middle-class north eastern suburb which has a very high proportion of students from Anglo backgrounds.

- The school has high retention rates with an orientation to H.S.C. It has a largely traditional structure with a more innovative middle-school elective structure established in 1985.

- The school has about 700-800 students.

MUSIC PROGRAM

- The initial objective of the program is to develop playing skills and the students' interest in music. The program recognises that modern music that is familiar to the kids is the most appropriate for many of them. This is a new program in its early stages, at present showing little momentum beyond that initiated by the teacher.

- In years 7 & 8 Music is compulsory.

- Based on the assumption that the students' preferences are not yet set, the year 7 & 8 program is mainly traditionally oriented, but pop music is used in percussion ensemble work as means of achieving skill development. About 10% of the year 7 program could be considered pop, and about 15% of the year 8 program.

- There are two middle-school Music units which focus particularly of pop music - Evolution of Pop (MU01) and Pracmus (MU03/4).

- MU01 involves appreciation and historical background of current music and was originally set up to attract students to music as a subject. Students control the selection of music which is listened

to.

- MU03/4 has a practical orientation, without performance goals at this stage, which gives students a chance to play a mixture of current and modern music. The instruments used are confined to those being taught in the school, which do not include guitar, bass or drums.

- The selection of music is, in principle, free but is limited by the availability of suitable arrangements and by copyright restrictions.

- One full-time Music teacher and two part-time instrumental teachers are on the staff. The full-time teacher has traditional music education but her experience in club bands, her interest in pop and blues music and her teaching experience have led her to an interest in modern popular music and she is sympathetic to the students' interests. She has only been at the school for a short time.

- Facilities and equipment is very limited.

PERFORMANCE

- The annual musical production consistently attracts students for public performances.

- The last two shows were relatively traditional and were directed by a hired professional.

- There is a band and a singing group formed at the school which rehearse outside school hours and have performed at a few selected venues organised by the Music teacher.

- The singing group involves young students with slightly more girls than boys, plus some staff.

- The band involves mainly older students (19 boys, 5 girls) - girls play flutes and clarinet; boys play bass, drums and rhythm guitar.

- The groups' music is selected by the teachers on the basis of what the kids may like and are able to play/sing; after a few rehearsals it may be rejected or accepted by the students.

- In 1985 the school participated in an Eon-FM rock eisteddfod where students dance and mime to a commercial pop tune; this participation was initiated by a group of junior girls who learn jazz ballet. This interest is being maintained, as a team of about 30 organised their own routine, music and rehearsals while the school provided rehearsal space and the Music teacher acted as a guide.

SCHOOL F

BACKGROUND

- This is a small inner suburban school and most students come from non-anglo, working class backgrounds.

- The school encourages the involvement of students in all decision-making through its organisational structure which is oriented to close relationships between staff and students. The curriculum has a small core and students choose froma wide variety of electives.

- The school has about 75 students.

MUSIC PROGRAM

- The focus of the Music program is on performing, particularly in bands. The rationale for the program comes from the understanding that youth know something about music already and that they are actively involved in it. The music used in the program is heavily concentrated on pop and rock.

- Music is an option for years 7-10 (other options being Art & Craft, Language and Sport).

- The Music program is largely instrumental providing students with the opportunity to learn a musical instrument which they can play in a band if they wish.

- Instrumental classes offered are drums, acoustic and electric guitars, bass, recorder, keyboards, flute and saxophone; vocal tuition is also offered.

- Instrumental and vocal classes are for 25 minutes withdrawal from Art classes or during private study time.

- Music classes, held twice a week for years 7-10, are band rehearsals where the aim of each class is to work out the different instrumental parts for a particular song and then to master it.

- Band classes are timetabled and include before school, lunchtime and after school times.

- The band line-up is chosen by the Music teachers, taking into account musical ability, instruments played and friendship groups.

- There is some cross-age tutoring.

- The bands play mainly top 40 music chosen by the students and arranged by the teachers to suit the bands' abilities; the senior band write some of their own material.

- In year 11 and S.T.C. (year 12) Music is one of the subject choices. (S.T.C. is a year 12 whole course approved as a group 2 course by the Victorian Institute of Secondary Education - V.I.S.E.)

- S.T.C. Music consists of three units, Band Practice and Music Theory, Instrumental Classes, and Musicology.

- 60 students are involved in the Music program and 40 play in the 8 bands (including one all female band). Gender balance is pretty even.

- The school has little equipment but it does have a variety of rock instruments which can be lent allowing rock bands to be formed.

- Students organize practices for themselves in the school's Music room in their own time.

- The Music program involves two Music teachers, each 0.6 time. Each person has extensive experience in rock bands from their teenage years and have maintained this interest through their professional training.

PERFORMANCE

- The bands perform 4-5 times per term; about half of these performances are outside the school timetable.

- The performances, which are organised by the Music teachers, are usually at other schools or at community groups.

- The performances are organised by the Music teachers.

- A nominal fee is charged at performances to help replace and buy new music equipment.

- In second term this year (1985) 20 band members went on a 5-day tour of South Gippsland, performing at 11 schools (primary & post-primary).

- Students organize discos using the school's stage and setting up lighting and tape recorders.

SCHOOL G

BACKGROUND

- The school is located in a lower middle to working class area of a large provincial town and has a small group of students from non-anglo backgrounds.

- The school is divided into mini-schools for curriculum purposes and is organised in year-level groupings. Years 7-10 are electives on a term basis with structures for sequences with pre-requisites.

- The school has between 750-800 students.

MUSIC PROGRAM

- The focus of the Music program is to provide an opportunity for students to learn to play and understand music in a way that they find takes up their interests in music. The type of music that is played very heavily concentrates on pop/rock as a result.

- Music in year 7 is compulsory for one term and includes instrumental classes and an introduction to a wide variety of music.

- From year 8 onwards Music is run on an elective basis in the form of modules designed to cover a wide range of musical experiences. Eighteen are available in Music; there are four main types - Theory, Practical, Movement (dance and drama) and History. Practical modules are the most popular, particularly those for Guitar.

- Generally each module focusses on the performance of the music involved.

- 400 students are currently involved in the Music program.

- There are two full-time Music teachers, one of whom started the

program in 1978, plus a number of instrumental teachers. The initiating teacher has a basically traditional background in music, but works in bands in the local area and is concerned that the students' interests and experience are made the foundation of the program.

- The focus and content of each Music module is directed by a Music Management Committee consisting of about five students and the two full-time staff.

- The committee decides which modules are to be offered each term and they regularly assess student needs and module content. Most of the modules have come from student suggestions.

- The committee regularly publishes a newsletter about musical happenings in the school, the district and elsewhere.

- They have also produced a guitarbook which is used in all guitar classes.

- The Music department has ample practice space, a recording studio and a good stock of equipment. They share a modern, largely custom designed, building with the Drama and Phys. Ed. departments.

- A large range of instruments ranging from traditional through to rock instruments and equipment is available for rental to students; as a result of the popularity of guitar the school purchased a class set of guitars for classroom use. Practice rooms are available on a booking-in basis.

- F.A.M.E. (Friends For Action in Music Education) is a small parent body established by the Music teacher which provides ideas and fund raising support for the Music department in the school; e.g. a musicathon was held to raise money for instruments.

PERFORMANCE

- The Music program has generated a number of rock bands whose activities depend on the motivation of the students and the teacher.

- Bands generally perform once or twice a year at music festivals and some perform outside the school on weekends.

- The number of students involved in these activities varies depending on the number of bands. Boys generally play strings and drums while singing is largely a female activity, as is playing woodwind instruments.

- In previous years a rock/concert band has always been involved in the school production which has developed cooperatively between the Drama and Music departments. In 1985 this production did not eventuate despite extensive developmental work, due largely to work-load problems for staff.

AN APPRAISAL OF PRACTICE

The purpose of this section is to provide an overview analysing the information obtained from the schools. This was developed by reexamining the information contained in the Pen Pictures and in other data collected in the schools.

As the Pen Pictures indicate, each school follows different lines of activity in the way youth's musical interests, particularly in pop and rock music, are involved in the curriculum. The project team has, however, developed a number of common themes which have arisen out of asking "how do schools cater for the music of youth ?" An analysis of the field data, which includes additional material to that included in the Pen Pictures, suggested seven themes which have been used to develop a synthesis about practice in this area. These seven themes provide a curriculum appraisal of the practices observed in the schools:

1. the Musical Interests of Young People;
2. Taking Young People's Music seriously;
3. Teachers;
4. Programs;
5. Structural Issues;
6. Resources;
7. Outside Constraints on Formal Music Programs.

After these themes were selected a rough draft of the Literature Review was recast using the themes as a guide. Subsequently this appraisal was written taking into account the Literature Review, the Pen Pictures and other field data collected by the project team from the seven schools. In this respect this appraisal is a synthesis of what we have been able to discover about the incorporation of the musical interests of youth into the curriculum at this stage of the project.

THE MUSICAL INTERESTS OF YOUNG PEOPLE

While the Literature Review indicated that, on the whole, young people preferred pop and rock music it also warned against transferring this finding 'in toto' to each particular group of youth. This has been supported in the school studies. While the general music type which we have referred to as pop and rock has been the most popular, particularly where there have been significant ethnic groups other than 'anglo' the types of music in which they have been interested and which they prefer have been more diverse.

In one of the schools the teacher was very aware of the preferences of the students and carefully took this into account in discussing with them the sorts of music that should be included in classes and other activities. In another case the students' preferences were ignored resulting in their dissatisfaction with the formal classroom program. In both schools students were expressing

preferences which represented ethnic differencs. It would seem fair to conclude that where significant groups of different ethnic groups exist in schools (e.g. North European, Vietnamese) then there are likely to be major differences in preferences for different types of music, both within pop and rock music and with other types of music. These differences involve ethnic preferences but not exclusively so. The data of this study is too limited for general statements to be made linking these differences to social or educational differences, except in the most obvious of ethnic links.

Although the general finding that youth prefer pop and rock music is supported by this study, the evidence also warns against extrapolating this unthinkingly to any situation. The field data contained a number of incidents in which students indicated strong differences between their own preferences in music and their teachers'. The Literature Review's finding that young people prefer pop and rock partly "because it is their music" reflects these incidents. The Education Department's document on the rationale for Music Education stated that "Music is pervasive in society" (see p. 2-14). If this is the case, and clearly for young people this is accurate, and if such a concept forms a major base for Music Education, then the divergence between the way young people like music and the way their teachers like it needs to be recognised.

TAKING YOUNG PEOPLE'S MUSIC SERIOUSLY

The divergence referred to above creates a significant problem in teaching. In the introduction reference was made to the value of the phrase "taking young people's music seriously" in assisting the team in thinking through the implications of this project. This section will discuss the team of this phrase in the schools observed.

The meaning of this phrase is crucial in this project, but its practical implications are not always clear. Does it mean that teachers listen to what students say about their musical preferences, or conduct a poll, and then make the appropriate choices ? Does it mean that students are given the freedom and space to do what they want to do ? Does it mean that students and teachers must negotiate and work out cooperative arrangements for the conduct of music programs ?

In five of the schools that were studied the team felt that it was fair to describe them as taking taking their students' preferences seriously. In two of the schools there were some moves in this direction but there were significant differences between those two schools and the others that were studied. These differences can be seen in two major ways.

1. Appreciating young people's experiences in music.

The practice of the teachers in the five schools in developing their program and in working with students reflected a view that students already know a great deal about their music and were able to learn how to perform it. Students did not come to class needing to unlearn attitudes and knowledge but were seen as possessing skills, knowledge and abilities in music which should form a resource on which and from which the teacher and student could work together. As a result each teacher developed a process of working with students which involved identifying what were the students' interests, preferences and knowledge in music.

Thus, the project has identified the importance of respect for young people and their music and the ability to appreciate their preferences and knowledge as the first element in "taking young people's music seriously". Most teachers in this study, however, went further than that and actively solicited student comment and participation in decision-making about the program. At the different schools studied there were a number of different strategies for student involvement.

In one school the teacher established a Music Management Committee, which consisted of the two full-time members of the Music staff and five or six students who showed an interest in forming the committee. The committee's role was to talk with other students in order to identify what they wanted from the Music program. The committee prepared the program of term long electives, most of which

developed from the ideas of students. Preparation involved getting the original idea, working out the sort of content that was appropriate for that idea and preparing the module description which was included in the school's program booklets. In addition to the other demonstrated effects of student governance and decision-making on the members of the committee, the process enabled students' interests to be readily identified and incorporated in the Music program, in fact to form the basis of the program. The committee also published a newsletter several times each year, identifying aspects of musical interest and a booklet which was used as the main resource for the very popular guitar elective. A group of parents has also been formed who support the Music program with ideas, moral support and assisted with fund raising, the money being used to buy instruments and equipment.

In the other four schools the influence of students was more informal with negotiation during the operation of classes the most likely way by which students could influenced the programs. In most cases the course was under the control of the teachers, but implementation of the course could be directly modified by students. Teachers thus set the framework, but students had a big say in what occurred within this framework. The degree varied from school to school. In one school "the curriculum is negotiated between the music teacher and the students involved. Ideas and initiatives by either (the teacher) or any of the students are negotiated before being put into action". In another case "the course is designed by (the teacher) but students are largely responsible for what they do during

practical classes". This pattern is common particularly in deciding about the music that students play. Teachers seemed to exercise more control over the music that is listened to in class.

In the two schools where the effort to take young people's music seriously was less developed was there least negotiation. Both formal course statements and classroom practice in these two schools were heavily teacher directed and the "emphasis was on responding to student preferences rather than formal negotiation". In these cases the teachers often offered the students a choice, but they did not extend this to allowing students the opportunity to take initiatives. Often the teachers assumed that they knew what students wanted or did not want to be involved in students' interests.

For example, at one school, Pop Studies - primarily a Music history unit - finished with the Beatles and Elvis Presley; the teacher did not feel confident with being able to identify 'good' current pop music. This unit did not make successful contact with its students who largely rejected it. Their knowledge and interests were not taken into account in the development of the course.

Judging from the more innovative activities to which students have responded, the issue of decision-making is crucial. Where they have been involved in shaping the final product themselves, they are much more responsive and active whatever the type of music that is selected.

2. The Nature of the Total Music Program

One of the effects of "taking young people's music seriously" was that, in the five schools, it was not possible to separate the studies of the music of the young people from the total Music program. The Music program in these schools took seriously the music of the students in all its aspects and started from the basis formed from this interest and knowledge. These programs, thus, did not make implications about the status or the nature of one musical preference compared with another, but by acknowledging the worth of the students' preferences gave it the sort of respect that Vines suggested it rarely gets - see Literature Review.

In the other two schools specific studies in Pop Music were included, but only for a limited time duration in the total program. In one school the one elective focussed on the history of pop and was "not linked closely to the other areas in the formal Music program". In the other school students studied the history and appreciation of pop in one elective, while the second had a more practical application and orientation. In both these cases, however, the identification of pop music as such distinguished these studies from the remainder of the school's Music program which had a more traditional orientation.

TEACHERS

1. Attitudes

In each school then, the development of a Music program that took young people's music seriously depended on the presence of a key teacher or teachers. The most significant characteristic of the Music teacher was her/his willingness to take the music of the students seriously and to be receptive to their interests and experience. This attitude was important in determining whether the teacher was paying lip service to the concerns of young people (e.g. using the title "Pop Studies" to attract students to an ultimately traditional course) or were genuinely involved in using the music the students preferred and knew about as a focus for learning music.

Students generally see music at school as separate from their own music, as was suggested earlier. The degree to which this occurred seemed to depend greatly on the teacher either in the way they enabled the musical interests and knowledge of the students to be expressed and included in the classroom or in the way they knew about current music trends. Whichever happened, it seemed that it was the genuineness of the teachers' attitudes either to the music which the students liked or to the students' preferences themselves which were of importance. Students in the schools studied seemed to be very perceptive about the nature of these attitudes irrespective of the particular background and personal musical interests of the teacher. Although the evidence is inconclusive students certainly identified teachers who were closely in touch with the pop and rock scene. Students at one school, in which the Music program was traditional,

admired their "outside" percussion teacher because "He is interested in his own music: he loves it". At another school the Music teacher commented that students distinguish between 'hip' and 'straight' teachers. At other schools, however, teachers with traditional backgrounds and only a passing personal interest in the music of youth enabled the students to influence directly the types of music that were played, and developed Music programs which they saw as meeting the needs of their students. The crucial factor seemed to be their educational stance - in teaching Music from where do you start and how do you proceed ? Thus the following qualities were important, namely the willingness to respect young people's ideas, to take their music seriously and to be prepared to listen to their ideas and be willing to negotiate the program.

2. Technical Skills

The skills that the teachers in the five schools needed were some degree of technical skill in electronics - hooking up and operating complex recording gear and amplifying equipment, using synthesizers and computer music devices - if they were to provide students with the opportunity to use the equipment which needed to be and was often available. In several cases the teachers had taught themselves how to use this equipment, essential in their view. In no school was there any technical assistance for this task.

3. Musical Skills

All teachers in the five schools demonstrated abilities in arranging, transposing and orchestrating that are normally part of a

Music teacher's training. As well, other members of staff particularly those who were involved with bands had these abilities. Music teachers, however, need to apply these skills in an area of music that many of them have had little or no experience in, or have sympathy with. Several of the teachers interviewed in this project commented on the attitudinal and musical changes required to carry out these skills with different sorts of music.

There are several other characteristics of teachers relevant to implementing new programs, such as enthusiasm, commitment, and understanding the school context operations. These characteristics are not specific to music specifically and thus we have not discussed them here.

PROGRAMS

Thus a curriculum which takes young people's music seriously is different from that which starts from a basis which is part of the traditional music program (see Literature Review). The starting points are different but so is the process by which the program develops.

1. The School Context

One feature which makes Music a subject sensitive to students' preferences was that, in most of the schools studied, Music was an elective, especially beyond year 7. In several of the schools

Music is compulsory only for whole or part of year 7, and, for two schools, year 8. In this situation for a subject like Music which is not seen as an area of study with a preferred career path by the large majority of students the program needs to attract interest and support in its own right. The proportion of students who do chose Music varied from school to school, but in at least one school at least half of the students from years 8 to 10 chose to do a Music elective once each year. In another school almost the whole student body did some Music each year and over half the students played regularly in bands. On the other hand there was another example where an apparently very responsive program attracted no more than 10-15 per cent of the students. So, programs of this nature, focussed on students' music, do not necessarily attract more students. Despite young people's interests in music, in a society which values credentials highly it is not always easy for them to select Music in their formal education programs.

2. Rationale

In the five schools, where the total Music program is centred on students' interests and needs, the conceptualization of Music and Music Education, albeit often unexpressed, is more broadly based than in traditional programs. One of the features of this broader conceptualization is that playing and listening are seen as the focus of the music experience rather than theory and understanding. Another feature is that the music program accepts clearly that pop music and rock music are seen as real music and should be rightfully involved in Music education; these types of music

were seen as having their own structures, meanings and aesthetic effects and this was clearly expressed to the students by the attitude of the staff. These schools believed that students "should be able to understand and appreciate a wide range of music and the path to this is by playing and listening".

3. Focus on Playing Music

The project identified another feature which appeared common among programs of the five schools. In rethinking their basis for Music education a number of staff across these schools expressed the view that students do not need to be able to read music in order to be able to play. The focus of the planning in these programs was thus not on formal theory but on practice, it was on students playing music, not on formally understanding music. The place of theory in these programs, when it occurred, was to help playing and to assist in composition and improvisation. "The aim of each class seemed to be to work with the teachers, to work out different instrumental parts of a song and to master that song. Performance was the ultimate objective.... Classes were fairly intense and well structured and students took these seriously". The theory involved in these skills would seem to be rather different from the theory traditionally involved in school Music. In several of the schools, however, the program recognised the need for the longer term aims of students' musical careers and provided the opportunity for students to learn theory, but attempted to tie this learning very closely to the practice. For example in one school, which had year 12 Music (under the auspices of S.T.C.), Music theory was compulsory for students in

the band.

In planning their total Music program the teachers in the five schools emphasised the importance of the instrumental program. All schools had such a program, conducted through the auspices of the Education Department, but in the five schools they tried to use it as a springboard to public performance. However, the limitations of the Education Department's instrumental program reduces its extent and effectiveness (see later discussion under "Resources"), particularly for the music preferred by the students. One school makes up for this limitation by using classroom time for teaching instruments not normally allowed in the instrumental program. In another school "instrumental classes are combined with rock band classes".

4. The Classroom

As in the program planning the focus of the Music classroom in the five schools is playing music. Characteristically a classroom in these schools had instruments or sound equipment as a major resource. The staff and students worked cooperatively together learning how to play instruments, to work as an ensemble and to arrange recordings. Listening to music chosen by students was a common activity, but talking about the music or the words was not common and when attempted tended to be less successful.

When music was performed in the classroom by the students it was largely instrumental - guitars, wind instruments and drums. Singing was not universally popular, but when it was done it was done

predominantly by girls. Boys played the string (guitars) and wind instruments and the drums, girls the keyboards and the vocals. These conclusions are tentative, indicating a general picture which is not necessarily the situation in every place. Dancing was popular in the classroom often as a spontaneous response to the music and in accompaniment to the work of the bands.

Underlying all these practices in the five schools was a basic attitude to learning. This was expressed in different ways but fundamentally it was summed up in the notion of "success for all". The programs and the work in the classrooms were developed "to give a sense of achievement and develop self-confidence"; they thus consciously adopted mixed-ability teaching methods and helped to find ways of developing skills of performance in all students. In such situations the focus on group performance with students performing at their personal level within the group was a common technique.

Rarely was writing used very much in classes. In those schools where Pop Studies were specifically studied some writing was involved, often accompanied by complaints from the students about the amount and the lack of relevance; in one case the teacher felt that "this is the only way they will learn for tests". In such classes "students appear to be relatively passive" compared with the performance oriented classes. This feature is of course related to the question of verbal (historical, literary and sociological) analysis referred to in the Literature Review.

5. Verbal Analysis

This focus on performance and the low emphasis given to verbal understanding runs counter to several of the commentators referred to in the Literature Review, particularly Stefanakis and Williams. Both these writers had developed ideas about Music programs which gave a significant place to the sociological study of music and which emphasized enabling students to develop an understanding of "popular culture" so that they were more able to control their preferences in these areas. This project has suggested that these outcomes, which we would want to support, are not easy to achieve. All schools attested to the difficulty of encouraging students to discuss their likes and dislikes in music, and to be prepared to analyse the words and music of the songs that they spend so much time listening to.

This problem is clearly a matter for further study. It is one of the reasons why some people believe that youth's music should not be included in school curriculum; involving young people in talking about their music, in understanding the meaning of words and analysing its values is, so it has been argued, an activity fraught with difficulties if tried with young people who see the music as <u>their music</u>. It may involve tearing apart what some students hold sacred and thus lead to unforeseen and unfortunate outcomes. However, like so many cultural questions, sweeping matters under the carpet is no way to handle difficult but clearly essential matters. The evidence of this study is that this classroom activity cannot be forced on young people. How to draw it from their interests and to

engage students willingly in such an activity may form the basis for an important curriculum project.

One related matter which this project has not been able to examine is the extent to which this sort of verbal activity is occurring in other areas of ther school. We are aware that English, Geography and History departments and teacher associations have material which would suggest that the sort of analysis discussed above may be occurring outside the Music classroom, but we have not been able to investigate the extent of these sorts of studies.

6. Rock Bands and Public Performances

In all seven schools the development and encouragement of rock bands occurred although their recognition by Music staff and the school authorities of its essential nature varied. With playing the focus of the music program in the five schools, the development of performance in ensembles was a natural progression in curriculum terms. Rather than being seen as extra-curricular, such activity was regarded as essential with time on the timetable being given to it by several schools. This development often led to a school rock production or the involvement of individual bands in performances locally or on tour. The encouragement of this public performance aspect gave the activity of music making a strong motivation and focussed students' efforts most successfully.

One feature of the productions, which was particularly important in the context of this study, was the extent of the students

influence and contribution to the composition of the production. The successful productions, especially in the five schools, were largely controlled by the students. Staff often decided what the main ideas were to be, which often took up local concerns, but the students in putting the production together often changed or rewrote these ideas and composed both new words and new music. Such an activity may provide one answer to the problem of how analysis of meaning can be introduced into Music programs by enabling students to be involved in writing songs about matters of local concern and interest.

In most of the schools the public performance tended to involve not only Music staff, but staff with appropriate skills from other departments, particularly Media and Drama, were often heavily involved. However, the musical and other skills related to performance were often found in a wider range of staff. In some schools the geography of the school buildings and the arrangement of the timetable facilitated cooperation between staff and the teachers often commented on this. In other cases this support was lacking. This matter will be discussed later.

Apart from the matters of rationale, programs and the activities involved, several other elements of the curriculum were observed to impinge significantly on the way the Music staff in each of the schools were able to implement their initiatives.

STRUCTURAL ISSUES

Structural Issues refers to matters concerned with how the structuring of how a school's organisation assists or detracts from the Music program in the school.

The effects of other school priorities on the development and success of a school Music program varied somewhat in the different schools. One factor was the obvious lack of support from the general staff and administration in some schools for including students' music in the syllabus. This was often seen in the way the time-table was coordinated, how funds for resources were allocated, how time was made available for input from other teachers, as well as a lack of enthusiasm for the initiatives being proposed. At some schools Music staff were able to obtain considerable cooperation and support for the curriculum they were developing; at other schools staff and students have experienced either a lack of support or even negative attitudes towards their initiatives whether in the formal school curriculum or in other situations.

Administrative support and timetabling arrangements have considerable effect on whether all students have the opportunity to learn music and on this also depends, perhaps more obviously, the number of instrumental music teachers available and space. One of the most significant curriculum decisions is the grouping of subjects in timetable blocks of electives, thus preventing students from selecting more than unit from each block. Flexible timetabling, particularly double period blocks, can allow for extra classes, performance rehearsal, and cooperative endeavours between Music and other

teachers. Release of students from classes not only for lessons on instruments (which happens now) but also for band and production rehearsals would also encourage the development of this activities.

Another possibility is the timetabling concurrently of cooperating departments, e.g. Music and Drama, Music and Media, which would give these departments the opportunity to work together with students on particular projects. Much of the performance of music depends on the integration of different people, e.g. Music teacher with the Drama or Dance teacher. The integration of different types of curriculum activity can be very difficult unless the structural arrangements within a particular school facilitate this occurring. At one school, the fact that the staff involved in the rock-cabaret had no common time when they were timetabled off meant that planning and coordination were extremely difficult. This was cited as the reason why the production did not occur in 1985. Unless a school makes the approriate arrangements, including staffing, timetable, space and resources, it is very difficult to consistently produce imaginative productions.

The evidence collected in this study also suggests that there is a clear need for the time allotments of Music teachers to include activities that have not been normally included in the formal school curriculum. Essential aspects of a successful school Music program are not only the formal Music classes and instrumental classes, but also the encouragement of rock bands and musical productions. If these activities are seen as essential the allotments

given Music teachers needs to recognise this to include not only timetabled Music classes but also the supervision of practice rooms, band/production rehearsals and preparation of equipment. As it stands the success of the program and the amount of band and performance activities depends greatly on the extra time committed by the Music staff and the support they receive from other staff and the school administration.

The responsibilities of Music teachers are numerous. They are involved in the formal school timetabled program, they organise itinerant instrumental teachers to teach students, they buy and maintain equipment as well as taking on extra responsibilities described above. The opportunity of Music teachers to take up new initiatives is not encouraged by the heavy load they carry now. When these initiatives require new content as well as new processes in teaching, as this project has shown, it becomes doubly difficult.

It is appreciated in the context of successful learning for ALL students that providing participation in productions for all students in a school may be an impossibility. Data collected in this project suggests that not all students who wish to take part either in bands or other production activities have the opportunity to do so at the moment. If successful Music education needs such experiences then, at this stage, the more important question seems to be concerned with how we can enable a larger number to participate in these activities. It may be that in a school of 900 not all students can take part in the school production; however, in a school of this size

other structures may be needed to enable this desirable activity to occur - sub-schools, houses, form levels are all groupings in which this activity could be organised. Certainly if such activities are as valuable as the teachers that we met would maintain then school's structural arrangements should be flexible enough to encourage the achievement of this outcome.

RESOURCES

Up till now the allocation of resources to Government schools has clearly favoured a particular type of musical performance and learning process. In terms of learning an instrument the availability of instrumental teaching in the Government is limited to a set of instruments that are classical in their orientation, although this seems to vary between High and Technical schools (see Outside Constraints, part 1). Technical school Music teachers seem to have more freedom to introduce modern music instruments into the Instrumental program. We are, however, uncertain as to the extent of the differences between the two school types in the ways their Instrumental programs work.

The dependence of instrumental instruction on itinerant teachers created difficulties for any other activity than individual or single instrument instruction, although some imaginative teaching enabled this to be solved. A number of unsatisfactory individual instrument teaching situations were reported to us, and in some cases,

seen by us. The judgement of 'unsatisfactory' is made on the basis of criteria concerned with successful learning by all students. The successful learning that does occur would seem in a number of cases to be despite the structure that exists, not because of it.

Both within several of the schools and outside them (within the Ministry of Education) we heard of examples of equipment, which students wished to use for music making, not being made available to students or to schools because of judgements made by others that the requests were inappropriate or unnecessary. The criteria on which such judgements were based, whether in the school, at the regional level or from central office, need to be investigated in order that the resources can be directed in a way that implements stated policy.

Despite the difficulties referred to above several of the schools showed they were able to make equipment available to students. At one school, although there was a limited availability of instruments, the rock band was able to borrow school instruments and equipment and could practise in the school at weekends. At another school the music resources, equipment and space were in almost continuous use for formal classes and for practice, thus creating a demand and a pressure on instruments and space that the single Music teacher found very difficult to cope with at particular times. Schools provide the one way that all students can have the opportunity to learn how to play and appreciate their music; the limitations on the way schools can provide this are substantial.

The remainder of the Resources needed by students are affected more by outside constraints and these are discussed in the next part.

OUTSIDE CONSTRAINTS ON FORMAL MUSIC PROGRAMS INCORPORATING NON-TRADITIONAL MUSIC

In addition to the factors already discussed, five main sources of constraints on the formal music program in schools have been identified. These are described as external in that they originate largely from sources outside the school's Music program. They are:

1. Ministry of Education requirements for Instrumental Music programs;
2. Copyright and performance restrictions on published or recorded music;
3. Prerequisites for H.S.C. Music subjects;
4. Importance of formal Music Theory to students' future formal musical studies;
5. Pre-Service Teacher Education Courses.

1. Ministry of Education requirements for Instrumental Programs

The requirements for high schools are detailed in a memorandum from then Education Department's Music Development Officer. This memorandum explains how time fraction allocations for

instrumental music teachers are calculated and sets out the types of performing groups and instruments that an instrumental music program must be chosen from in order for it to be acceptable.

The performing groups listed are String Ensembles, Symphony Orchestras, Wind Bands, Brass Bands and Percussion Ensembles. The order used here is the order used in the memo. and may indicate some unconscious ordering of preferences. The instruments allowed are Flute, Piccolo, B flat Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet/Cornet, Trombone, French Horn, Tuba, Euphonium, Tenor Horn, Fluegel Horn, Percussion, Violin, Viola, Cello, Double Bass, Piano, Singing. The Music teacher is required to complete an information sheet listing the number of students who wish to learn the different instruments and indicating the number of additional or new staff required to offer a realistic instrumental program in the school.

The statement of aims and objectives for an Instrumental program indicates that it should offer experiences <u>of</u> and <u>in</u> music which are alternate and/or additional to those gained out of school, and should be appropriate to the needs and interests of individual students. The document also attempts to encourage Music teachers by explaining that the right contacts and experiences can be provided to allow "any student to find their aesthetic or emotional outlet in music and to be aware that satisfying expression in the arts can be achieved". This suggests that no avenue should be considered as inappropriate for students to gain those skills of expression, yet the

limitation on the types of ensembles and of instruments clearly restricts this.

The preferences of young people in Australia as indicated in the Literature Review and in the observations of this project are not being fully met by the requirements of this Ministerial program both in the types of instruments and in the types of ensembles despite the statements of aims, objectives and purposes. If "any student" has the right to find their aesthetic or emotional outlet in music, then the type of music or of instrument should not be a limiting factor.

2. Copyright and Performance Restrictions on Published or Recorded Music

The legal restrictions involved in laws relating to publication, adaption, photocopying, recording and performing of music commercially published create a problem for teachers who wish to provide an opportunity for students to play the music they hear on the radio and record. If the playing is limited to classroom use the restrictions do not apply. As this report has emphasised, however, performance is a major factor in the success of Music programs and should be encouraged.

For public performances of professional musicians' works for social purposes, such as school concerts, dances or productions, schools are required to undertake certain legal requirements which are available through the Music Curriculum Committee and which constrain the ways teachers are able to make use of published music. The

details are too complex to reproduce here, a fact which also contributes to the uncertainty about the copyright issue which a number of teachers feel.

While these legal restrictions are just, they do present a disincentive to teachers who may wish to move into these areas. Consideration of ways of assisting teachers and schools to solve these matters more simply may be important.

3. Prerequisites for H.S.C. Music subjects

There are two H.S.C. Group 1 Music subjects, Music A and Music B. The V.I.S.E. Course Descriptions for these subjects do not list specific prerequisite music subjects or courses as such, but recommends previous studies. For Music A, a performance oriented subject, it is recommended that candidates should have achieved at least a level of performance approximate to Australian Music Examinations Board Grades 5 to 6. The list of instruments does include Classical Guitar but not instruments used in modern rock bands or instruments from non-European backgrounds. For Music B, a non-performance oriented subject, the assumption is made that students will have a thorough foundation in both Music History and Literature, and it would "advantageous for candidates.... to have achieved a level of aural perception and written harmony commensurate with Grade 5 Theory of A.M.E.B. before commencing year 12 studies". Although there has been a little development of Music subjects in the Group 2 mode there has been none in the types of music preferred by most students.

The existence of these requirements must influence the nature of Music programs available for years below year 12, in that the prerequisites for year 12 subjects - either stated or implied by course descriptions - affect what must be completed during earlier years. In addition schools, parents and teachers are inclined to see year 12, particularly H.S.C., as the ultimate goal for all students, to see the specifications for that year as expressing the best in a particular subject, and to expect that all pre-year 12 courses will lead to H.S.C.

The developments of the Victorian Certificate of Education with its emphasis on encouraging access and participation may enable a less restrictive approach to music at the senior school to emerge, es[ecially when taken in conjunction with the Curriculum Frameworks' development referred to earlier. The rethinking encouraged by the V.C.E. provides an opportunity for the music of young people to be included more adequately at these levels.

4. Importance of Formal Music Theory to students' future Music studies

An earlier section of this appraisal discussed the issue involved in this question. It is possible to perform music, particularly contemporary popular music, very adequately without studying theory formally. This feature seems to be an additional attractive characteristic of this music and suggests the need to rethink the place theory has in formal Music education, particularly when it limits students' opportunities to undertake further study.

The debates in Language Study about reading before writing and understanding would seem to be mirrored in Music. It is possible to play and understand music before being able to read it. This does not mean that reading music should not be encouraged but that its place in learning music needs to be reconsidered more subtly in relation to performance than the present formal restrictions seem to understand. Similarly the need to write music would seem to be a useful encouragement to learning musical notation and that this suggests a different sequence of learning than exists in many situations. The fact that modern rock bands often use a different form of writing music than traditional music indicates the need for a more flexible approach to this question.

5. Pre-Service Teacher Education Courses

A major restriction on the knowledge, skills and attitudes of Music teachers are the courses in Music and Education available to prospective Music teachers. This report has drawn attention to certain characteristics of teachers that they need in order to take young people's music seriously. It was not in the brief of this study to examine teacher education courses but the team has heard enough to convince them that a careful consideration of the way Music Education courses operate need to be undertaken in order to enable appropriate developments in these courses to occur.

CONCLUSIONS AND RECOMMENDATIONS

In this section we present a synthesis of the findings of this project which have been presented in the two preceding sections. The contents of the two sections were examined to identify action which should follow from this exploratory study. The two sections presented two complementary strategies, a literature review with an emphasis on what has been written in the Victorian context, and a field study of seven Victorian secondary schools, selected because they have attempted to implement music programs in which the music of young people has been taken into account. The conclusions and recommendations thus follow from recent practice and from reflections on developments which are, in many instances, from writers with experience in the area of concern.

1. Musical Interests of Young People.

The evidence indicates clearly that the most common musical interests among people in the 12-18 year age range are pop and rock music including related types like disco music. However, the experience of this project suggests that little or no detailed analyses have been done regarding preferences within that rather broad and ill-defined area. It is not possible on the basis of existing evidence to state whether or not preferences are homogeneous in regard to variables such as age within the range, whether preferences have

varied with time, and whether there is variation with respect to indicators such as social grouping or educational level. Nor is it possible to identify who prefers particular styles within popular music, for example heavymetal or punk. We do know that differences exist as to preferences for types of music but are unable to be clear about the basis for these differences. It is important, in the context of this study, to recognise that, even if such answers were available, it would be unwise to assume that such generalizations could be applied to each school and the range of its students without some further investigation.

One of the reasons for the lack of knowledge in this area is the lack of support that the musical interests of young people receive from Music education groups in general. Such support is essential if these interests and preferences are to be properly recognised.

RECOMMENDATION 1 - THAT THE MINISTRY OF EDUCATION FORM A BROADLY BASED MUSIC EDUCATION GROUP, COMPOSED OF TEACHERS AND OTHERS WITH AN INTEREST IN THE MUSIC OF YOUNG PEOPLE, IN ORDER TO ENCOURAGE MUSIC EDUCATION BASED ON YOUNG PEOPLE'S INTEREST IN MUSIC AND TO SPONSOR FURTHER STUDY INTO THE TYPES OF MUSIC THEY PREFER.

2. Taking Young People's Music Seriously.

There are two themes which emerge within the discussions in this section. The first, which is emphasised in the literature review, concerns ways by which teachers become aware of the cultural perspectives of the students at their school. There seems to be little done by schools (at least within the context of music curriculum development but we suspect that the problem is wider) to systematically investigate the interests and needs of the youth that the schools are ostensibly there to serve. Few schools seem to engage in needs assessment despite the fact that most schools have coordinators of curriculum and/or curriculum committees which welcome the responsibility for determining the curriculum. An understanding of the community in which the school is placed has been recognised as an essential component of school based curriculum development in that it provides the base of understanding which enables the curriculum to reflect the needs and interests of the local community.

Within the issues raised by this project an understanding of and an empathy for the musical knowledge and interests of young people is an essential element of the Music department in each school.

RECOMMENDATION 2 - THAT SCHOOLS BE ENCOURAGED TO DEVELOP PROCEDURES TO ENABLE THEIR STUDENTS' KNOWLEDGE AND INTERESTS IN MUSIC TO BE IDENTIFIED AND TO FORM THE BASIS OF THE MUSIC CURRICULUM IN THEIR SCHOOLS.

The second theme concerns teacher-student negotiation. There is obviously a range of activities which fall under this general heading and our school studies illustrate this variation. Negotiation appears to be an integral part of the development process if students are to feel that teachers recognise their music and if teachers are be open to the music interests of their students.

As a point of reference it is useful to consider the view of this process developed by Boomer (1982, ch. 24). The Music teacher comes to the teaching/learning situation with expectations and ideas about what the students should learn in Music, although these ideas or expectations should have been developed in response to a different conceptualization of Music education than has been the prevailing view till now (see point 4 below). He/she does not "leave it all to the kids", but wishes to help people to learn and understands that successful learning happens best in a partnership between teacher and learner. Hence expectations must be negotiated with the students. As Boomer says, the purpose of learning is not only that students know or can do something as a result of learning but that they also develop understanding of what the learning means for them. They develop ownership of the learning. It is not done to them; they are involved in learning which is only fully successful when it is consciously undertaken and aimed at the student's control over what they have learnt (Boomer, 1982, pp. 125-8).

The process of negotiation may vary from school to

school depending on circumstances. This project found different processes at work, all of which seemed to work successfully in different sorts of ways. We were not able to study each process in depth in order to find the effect of the different processes on the sorts of learning that occurred. However, what emerged from the processses in most cases was what Boomer has called "shared intent". The purposes of the learning were agreed upon and shared between teacher and learner. This seems to guarantee a more successful learning situation than one in which purposes are imposed and not understood.

It would be advantageous for teachers to have the benefit of the views of others who have attempted negotiation processes.

RECOMMENDATION 3 - THAT THE MUSIC EDUCATION GROUP SPONSOR THE PREPARATION OF ACCOUNTS BY MUSIC TEACHERS OF NEGOTIATION IN THEIR PROGRAMS.

3. Teachers.

A most important element in the the range of factors which affect the introduction of Music programs which take the music of young people seriously is the characteristics of the teachers involved.

The results of this project indicate that schools which

have successfully involved the music of young people in the Music program have been dependent on changes in the teachers' attitudes to music, to the way Music Education has been conceptualised and to the relationships between student and teacher that exist in the learning situation. These are changes which are essential to ultimate success in classrooms in this area and cannot be addressed simply by the allocation of resources or by the inclusion of Pop Studies in the Music Program.

The changes in these areas can be simply summarised; it is necessary for teachers to:

(a) know and appreciate that young people come to post-primary school classes in Music already significantly experienced in music and that that experience constitutes an area of musical understanding that can be a foundation for successful music education;

(b) believe that the music young people prefer has its own musical integrity and status, that it is worth learning and that the learning involved is significant and should be respected;

(c) have the skills to place the focus of the Music program on performance and to see that music theory (reading, scales, harmony, etc.) is relevant to this focus and can be learnt largely incidentally through making music and that essential music theory for school students should be that which they see as helping them play and perform more successfully;

(d) have the skills, or access to people with skills, involved with setting up the technical equipment which is particularly related to the types of music that young people prefer.

Research on the implementation of new programs in teaching and learning situations shows that it depends on three factors: teacher knowledge of the curriculum to be implemented, positive attitudes towards the intentions of the curriculum, and an ability to undertake the teaching roles implied in the curriculum. All three must be present for implementation of the curriculum to be effective (Fullan and Pomfret, 1977, pp. 335-397; Fullan, 1982, ch. 7).

With respect to the knowledge base it is clear that teachers in the seven case schools had developed curricula which were at variance with traditional approaches to music and that they had developed their programs independently, often based on private knowledge or ideas that had passed between a small group of innovative music teachers. If curricula based on youth interests are to be more widespread it will be neccessary to enable more Music teachers to understand the knowledge involved. We are aware that small conferences have been held recently for this purpose but unless there is a more extended attempt to reach Music teachers it is unlikely that there will be a sufficiently wide base of understanding to bring about widespread change in Music programs.

The literature also indicates that foisting change on teachers is unlikely to bring about lasting change. Change efforts must be carefully managed with the aim being to allow teachers to place new ideas alongside existing ones. In this way teachers norms

can be challenged and the new attitudes examined and internalised.

The third element is for teachers to understand their roles in the implementation of the curriculum, that is how they relate to the students and how they manage the classroom. One aspect of this has already been discussed, the need for negotiation skills and this in itself is a complex matter. Our work suggests that there is more to it than this, for example deciding on where and when playing is to take place, how others students will occupy their time, and even how to set up and arrange electronic equipment in the classroom.

RECOMMENDATION 4 - THAT THE MUSIC EDUCATION GROUP PREPARE A PROGRAM OF IN-SERVICE EDUCATION USING THE FACTORS OUTLINED ABOVE TO ENABLE TEACHERS TO DEVELOP THE ATTRIBUTES DETAILED IN THIS REPORT.

4. Programs

The case studies showed that programs can be conceived of at two levels: individual units or subjects generally taken within a formal timetable, and activities such as bands and concerts which often built on units or subjects. However, the case studies also showed the need to see learning in formal classes and performance as both essential and interacting elements.

None of the schools that were visited had developed documents detailing the conceptual framework for their total Music program, what went into it, how it was to be negotiated, and how it

was to be reviewed. It is quite clear that the notion of negotiation requires the teacher to have a clear conceptual framework to inform their work. If music programs based on the interests of youth are to become widespread they must thought through carefully, and be open to review; documentation is an important aspect of this development.

A feature of the five schools in which extended youth music programs were in place was the emphasis on student performance. Studies involving social research and historical analyses were attempted but not successful. There may be schools which have a concentration on youth music which do not emphasise performance because of local factors such as lack of performing instruments. Details of this type of program would be illuminating.

Another feature of the programs was the relationship between practice and theory. There is evidence from the case studies that playing music is undertaken in classes devoted to rock and pop without the necessity for prior theoretical studies involving, for example, keys and scales or even the ability to read music. We suggest that this is a major area of investigation within Music education in order to understand appropriate ways by which students can learn to play and understand music. This may have ramifications beyond the context of modern music and provide more effective ways for more students to master instruments across the spectrum available.

One aspect of the programs in the schools about which the evidence is inconclusive is the way boys and girls are involved in

the Musical activities. The evidence suggests that boys make up most of the rock bands, particularly playing string instruments, while those girls that do play in bands concentrate on the wind or keyboard instruments. Where girls do predominate it is in the area of singing, which is an activity that boys seem to dislike. Our evidence, however, is sketchy and more study needs to be done on this important area.

RECOMMENDATION 5 - THAT THE MUSIC EDUCATION GROUP ENCOURAGE MUSIC DEPARTMENTS WHICH HAVE BEEN IDENTIFIED AS TAKING YOUNG PEOPLE'S MUSIC SERIOUSLY TO PREPARE ACCOUNTS AND DOCUMENTATION OF THEIR PROGRAMS INDICATING:

1. THE RATIONALE OF THE PROGRAM, INCLUDING THE RELATIONSHIP BETWEEN PRACTICE AND THEORY THAT IS USED, AND THE PROCEDURES THEY USE TO BASE THEIR PROGRAM ON THEIR STUDENTS' EXISTING KNOWLEDGE AND INTERESTS;

2. THE NATURE OF THE CLASSROOM PROCESSES INVOLVED IN THE COURSES, PARTICULARLY THE WAY THE BALANCE BETWEEN STAFF'S EXPECTATIONS AND THE STUDENTS' EXPERIENCES ARE ACHIEVED;

3. THE WAY THE PROGRAM IS ORGANISED (RESOURCES, TIMETABLE ARRANGEMENTS) AND IMPLEMENTED (LINKS BETWEEN INSTRUMENTAL AND CLASS INSTRUCTION, PLACE OF VERBAL ANALYSIS AND MUSIC THEORY COMPARED WITH MUSICAL PERFORMANCE, THE ROLES OF BOYS AND GIRLS IN THE PROGRAM).

4. THE TYPES OF OUTCOMES FOR STUDENTS THAT ARE INTENDED AND ACHIEVED FROM THE PROGRAM.

It should then be possible for a central agency such as

the Music Education Group to synthesise this material into a policy statement for curricula of this nature. Teachers and Music departments have had Education Department statements to fall back on to justify traditional Music programs. There is little formal material available which schools wishing to implement Music programs based on youth interests could use as a justification for what they do.

RECOMMENDATION 6 - THAT THE MUSIC EDUCATION GROUP PREPARE POLICY STATEMENTS DETAILING POSSIBLE RATIONALES AND PRACTICES FOR MUSIC CURRICULA BASED ON THE INTERESTS OF YOUTH, AND DISSEMINATE THEM WIDELY FOR DISCUSSION AND DEBATE.

RECOMMENDATION 7 - THAT THE MUSIC EDUCATION GROUP SPONSOR AN INVESTIGATION INTO THE WAYS BOYS AND GIRLS ARE INVOLVED IN MUSIC PROGRAMS.

5. Structural Issues.

It is a truism that the development of departmentally based programs in secondary schools is dependent on a number of whole-school level factors, not the least of which is decision making policies and procedures of the administration and the general school level focus. These factors are not often written down but manifest themselves in elements such as the structure of programs, content taught, timetabling arrangements and the extent of devolution of responsibility to the staff.

There are indications that Music studies, even in traditional forms, are relatively peripheral in the total curicula of some schools. More radical approaches, such as those described in this document, are thus under threat because they further threaten the status quo, and when they require more resources they may push their claims to the limit.

One conclusion of the field side of this study is that there should be no distinction between the 'classroom based' Music studies and those which revolve around concerts and productions. This implies changes to certain administrative arrangements in schools most notably related to timetabling, and to what is considered a full teaching load for the staff involved. In five of our case schools this was the case and it is dificult to see a fully implemented youth Music program being maintained without sympathetic treatment from the school administration.

RECOMMENDATION 8 - THAT THE MUSIC EDUCATION GROUP EXAMINE THE TIMETABLING OF MUSIC AND TEACHING LOADS OF MUSIC TEACHERS WITH A VIEW TO IDENTIFYING NECESSARY CONDITIONS FOR THE IMPLEMENTATION OF THE CURRICULA INVOLVED IN THIS STUDY.

6. Resources

The allocation of musical instruments to schools has, in general, been consistent with an emphasis in Music programs on

classical music. The allocation appears to have been strongly controlled from the centre of the education system, although there are variations in this between the way secondary and technical schools are treated. Most of the schools we studied have worked around this through local support. Barriers to the implementation of youth interests in music which have a significant performance component would be considerably reduced if present resource allocation policies of the Education Department were reviewed.

This study has also identified the need for teachers in this area to have technical expertise, particularly in electronics. A strong case for technical assistance and expertise may be able to developed to assist teachers to provide the types of resources necessary to provide students with the appropriate experiences in music.

RECOMMENDATION 9 - THAT THE MUSIC EDUCATION GROUP CONSIDER PRESENT POLICY AND PREPARE POLICY STATEMENTS ON

1. THE TYPES OF INSTRUMENTS THAT SHOULD BE AVAILABLE TO ALL STUDENTS UNDER THE INSTRUMENTAL PROGRAM OF THE MINISTRY OF EDUCATION;

2. THE TYPES OF ENSEMBLES THAT SHOULD BE ENCOURAGED UNDER THIS PROGRAM;

3. THE CRITERIA THAT SHOULD GOVERN REGIONAL GROUPS IN THE ALLOCATION OF GRANTS AND/OR INSTRUMENTS TO SCHOOLS;

4. THE AVAILABILITY OF TECHNICAL ASSISTANCE TO MUSIC DEPARTMENTS.

7. Outside Constraints

Five areas were identified in the Appraisal of Practice section: present instrumental requirements, copyright, HSC prerequisites, the relatioship between theory and practice, and teacher education. The first and fourth of these areas have been discussed in preceding sections of this summary.

RECOMMENDATION 10 - THAT THE MUSIC EDUCATION GROUP INVESTIGATE WHETHER MORE SATISFACTORY ARRANGEMENTS OVER COPYRIGHT PROVISIONS CAN BE MADE TO FACILITATE PERFORMANCES USING OR ADAPTING COMMERCIALLY PRODUCED MUSIC.

As has been mentioned earlier we believe that the content and requirements of senior school studies has a significant effect on what can be and is offered at lower levels in the school.

RECOMMENDATION 11 - THAT THE MUSIC EDUCATION GROUP CONSULT WITH THE MUSIC SUBJECT COMMITTEE OPERATING AT THE SENIOR POST-PRIMARY SCHOOL LEVELS WITH A VIEW TO BROADENING THE RANGE OF MUSIC AND INSTRUMENTS THAT CAN BE STUDIED IN V.C.E. AT YEARS 11 AND 12 WITH THE INTENTION OF DEVELOPING STUDIES IN MUSIC BASED ON THE MUSICAL INTERESTS OF YOUTH.

The ability of courses in Music at the tertiary level, particularly those designed for teachers, to respond to the musical interests of youth need to be considered to ascertain how effectively they assist the development of the knowledge, skills and attitudes

identified in this study

RECOMMENDATION 12 - THAT THE MUSIC EDUCATION GROUP ENCOURAGE MUSIC DEPARTMENTS AND EDUCATION DEPARTMENTS IN TERTIARY INSTITUTIONS, PARTICULARLY THOSE ASSOCIATED WITH THE PRE-SERVICE EDUCATION OF TEACHERS, TO INCLUDE STUDIES DESIGNED TO ASSIST TEACHERS TO DEVELOP THE CHARACTERISTICS IDENTIFIED AS INVOLVED WITH "TAKING YOUNG PEOPLE'S MUSIC SERIOUSLY".

Successful Music education for ALL students is a principle that should underlie all the programs in Music which students experience in our schools. Listening to music is an activity which virtually all young people do in their private lives. Playing instruments and singing is less widespread but still very common. However, the music which is involved in these activities is, in most cases, different from the music that makes up the content of Music programs in our schools.

The experiences by young people of the music they prefer, and the knowledges and skills which have developed from them, provide a basis which should enable all students to have a Musical education in which they can participate fully and develop more skills of performance and understanding of this pervasive social activity. This project, we hope, is a starting point from which schools can begin to take seriously the music of all young people.

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